

INVOCATION

FOR

ORGAN

HARP OR PIANO

VIOLIN

VIOLINCELLO

BY

C. HUGO GRIMM

PRICE, 75 CENTS

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK LONDON

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1797 C
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To Mr. Gustav Clemens
Invocation

C. HUGO GRIMM

Moderato

Violin

Violoncello

Harp
or
Piano


Moderato

Organ

p Sw. Stopped Diapason
Salicional
Flute 4 ft. tremolo

p

Ped. Bourdon 16 ft.
Sw. to Ped.



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Invocation

HARP (or Piano)

C. HUGO GRIMM

Moderato

p

mf

poco rit. *a tempo* *p*

mf *cresc. molto e allarg.* *ff* *poco rit.*

Handwritten: *C4*

Handwritten: *p*

Section A

Handwritten: 7

Section B

Handwritten: *mf*

Handwritten: *D#*

Handwritten: *f*

Handwritten: *sempre più agitato*

Handwritten: *cresc. molto*

Section C

Handwritten: *G4*

Handwritten: *ff largamente*

Handwritten: *D4*

Handwritten: *f*

Handwritten: *mf*

Section D

Handwritten: *p*

Handwritten: *pp*

Handwritten: *C#*

Handwritten: 6
(a piacere)

Handwritten: 13
Quasi Rerit

E **Tempo I**

p

8

3

7

poco rit



Invocation

VIOLIN

C. HUGO GRIMM

Moderato

p *4* *4*

f *poco rit*

a tempo *p* *3* *f*

cres. molto e allarg. *mf* *ff* *poco rit* *p*

sempre più agitato

A *8* *B* *1* *f*

C *ff largamente* *f sempre dim. poco a poco* *mf* *con molto espress.*

VIOLIN

D Quasi recit.

p *pp* (*a piacere*)

E Tempo I

p *f* *poco rit.* *a tempo* *poco rit.* *ff*

F

f *sempre più calmato al fine* *pp* *ppp*

Invocation

VIOLONCELLO

C. HUGO GRIMM

Moderato 19

A

p

ten.

B

poco f

f

C

sempre più agitato

cresc. molto

ff largamente

f dim. poco a poco

mf

Solo a piacere

p

pp

Quasi recit

D 5

mf

E Tempo I

p

f

poco rit.

a tempo

F

p

sempre più calmato al fine

pp

ppp

poco rit. *a tempo*
p

poco rit. *a tempo*
p

poco rit. *a tempo*
p

cresc. molto e allarg.
mf

f *mf cresc. molto e allarg.*

mf *mf cresc. molto e allarg.*
add Sw. Open
Diapason

R
78.5
G
15.7

ff poco rit.

ff poco rit.

f poco rit.

A

p

p

Diapason off

p tremolo off

p

Gt. Doppel Floete

mf

3

B

ten.

poco f

mf

f

Gt. Open Diapason

Sw.

sempre più agitato

sempre più agitato

sempre più agitato

Gt.

sempre più agitato

cresc. molto

cresc. molto

cresc. molto

Gt. gradually fill

cresc. molto

Gt. to Ped.

C *largamente*

7

ff *sempre*

ff *largamente*

ff *largamente*

Gt. to 15th
Full Sw. *ff* *largamente* *reduce*

dim. poco a poco *mf* *con molto espress.*

sempre dim. poco a poco *mf*

f *mf*

f sempre dim. poco a poco *mf* *a poco*

First registration

Sw.

p

pp

pp 1 ft. off

a piacere

p

Sw.Open Diapason

p

D Quasi Recit.

9

First system of the musical score. The top staff (treble clef) contains a melodic line starting with a piano (*p*) dynamic, featuring eighth and sixteenth notes. The bottom staff (bass clef) is empty.

Second system of the musical score, consisting of two empty staves (treble and bass clef).

Quasi Recit.

Third system of the musical score. The top staff (treble clef) contains a melodic line with a *mf* dynamic, featuring eighth and sixteenth notes. The bottom staff (bass clef) contains a bass line with a *p* dynamic, featuring eighth and sixteenth notes.

Fourth system of the musical score. The top staff (treble clef) contains a melodic line with a *p* dynamic, featuring eighth and sixteenth notes. The bottom staff (bass clef) contains a bass line with a *mf* dynamic, featuring eighth and sixteenth notes.

Fifth system of the musical score. The top staff (treble clef) contains a melodic line with a *p* dynamic, featuring eighth and sixteenth notes. The bottom staff (bass clef) contains a bass line with a *mf* dynamic, featuring eighth and sixteenth notes.

E

Tempo I

Tempo I

p

Tempo I

p

Tempo I

p

Tempo I

p First registration

p

s

This musical score is for page 11 of a piece, featuring a piano accompaniment and a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into three systems, each with a vocal staff and a grand piano staff (treble and bass clef).

System 1: The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a rapid, ascending and descending sixteenth-note scale in both hands, starting on C4 and ending on G4. The grand piano staff shows a sustained chord of F#4 and C#5 in the right hand, and a single note F#4 in the left hand.

System 2: The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the same sixteenth-note scale pattern. The grand piano staff shows a sustained chord of F#4 and C#5 in the right hand, and a single note F#4 in the left hand.

System 3: The vocal line begins with a half note F#5, followed by a half note G5, and then a half note A5. The piano accompaniment continues with the same sixteenth-note scale pattern. The grand piano staff shows a sustained chord of F#4 and C#5 in the right hand, and a single note F#4 in the left hand.

First system of music, measures 1-4. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#). The piano part features a rhythmic pattern of eighth and sixteenth notes in measures 1-2, transitioning to a more sustained texture in measures 3-4.

Second system of music, measures 5-8. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#). The piano part features a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 are marked *poco rit.* (ritardando) and measures 7-8 are marked *a tempo*. The piano accompaniment in measures 7-8 features a rapid, ascending sixteenth-note scale.

13

poco rit.

ff

poco rit.

poco rit.

poco rit.

First system of music, measures 1-4. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The bass line consists of a half note G3, followed by a half note F#3, and then a half note E3. The piano accompaniment features a rapid sixteenth-note run in the right hand, starting on G4 and descending to E3. The left hand has a sustained bass line. Dynamics include **F** (forte) and **pp** (pianissimo). A **1 ft. off** marking is present above the piano part in measure 4.

Second system of music, measures 5-8. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The bass line consists of a half note G3, followed by a half note F#3, and then a half note E3. The piano accompaniment features sustained chords. Dynamics include **sempre più calmato al fine** (always more calm to the end).

Musical score for a piece in D major, 4/4 time. The score consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment with a *pp* dynamic. The third system features a vocal line with a *ppp* dynamic and a piano accompaniment. The fourth system continues the piano accompaniment with a *ppp* dynamic. The score ends with a double bar line.

